STANFORD UNIVERSITY
IHUM

Introduction to the Humanities
2011-12 Course Catalogue

Giving you a firm grounding in the ways scholars think and the kinds of issues they think about.

Class of 2015

THE OFFICE OF THE VICE PROVOST FOR UNDERGRADUATE EDUCATION, STANFORD UNIVERSITY

ANY QUESTIONS?

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http://ihum.stanford.edu

HOW TO USE THIS COURSE GUIDE

- **Read the descriptions of the various IHUM and SLE courses.**
- **Rank your preferences for SLE and autumn IHUM courses by filling out Form 4, online, at http://undergrad.stanford.edu**
- **Make sure you've submitted this form, as well as the remainder of your reply forms, online, by 5:00 p.m., Tuesday, June 7.**

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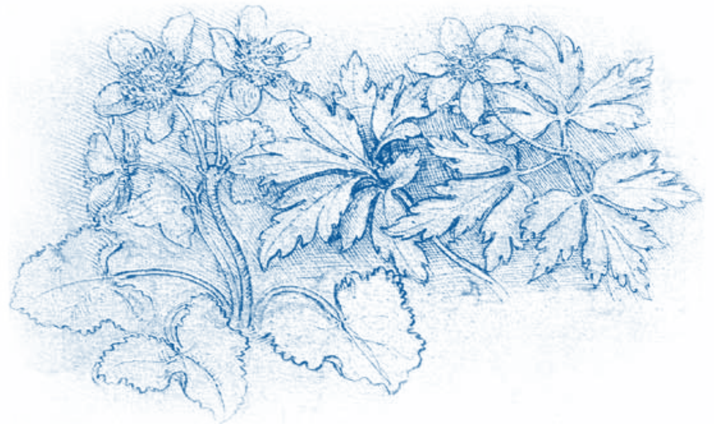
Overview

For more than eight decades, Stanford has welcomed freshmen into a liberal arts education through specially designed courses dedicated to major ideas and themes in human identity and existence. This curriculum has evolved over the years in response to changing social conditions and educational developments. Our current Introduction to the Humanities Program, distinctive to Stanford, offers you more freedom of choice and a wider range of topics than ever in the past, as you join with the rest of the class of 2015 in the common experience of grappling with questions and values of great importance. The flexibility inherent in IHUM conveys the significance the Stanford faculty attaches to your own responsibility in your education. Choose wisely! We offer you a rich variety, with topics ranging from Greek literature to the history of modern Europe, from religious narrative to the study of poetry, from debates over democracy to contemporary theater, technological utopias, and much more, as described in this booklet.

Two roads diverge: you have a choice to make. You may apply to join the residence-based learning community of the Structured Liberal Education (SLE) program, a full-year sequence of concentrated study and individualized writing instruction that fulfills several requirements. SLE brings faculty from a range of humanities disciplines to the residence hall for formal lectures and informal conversations that can go on throughout the evening.

Alternatively you may select from the IHUM course offerings that address an extraordinary breadth of subject matter. Underlying this diversity, however, you will find a structure indicative of the contemporary condition of knowledge. IHUM courses offer a mix of dynamic lectures and rigorous seminar-style discussion sections that will intellectually challenge you to confront fundamental questions of the past and the present. We also would encourage you to take advantage of faculty and fellow office hours for more individual conversations about your IHUM courses. The autumn quarter courses are taught by faculty teams typically from different disciplines in order to demonstrate how a competition between varying perspectives can enhance understanding. In contrast, the winter-spring sequences exemplify the benefits of specialization. Beyond the particular topics of the courses you choose, IHUM exposes you to this particular interplay of interdisciplinary breadth and focused concentration as the two strategies of learning that characterize Stanford today.



A Message from the Director of the Introduction to the Humanities Program

Welcome to the Introduction to the Humanities Program. IHUM builds on a ninety-year Stanford tradition and is designed to introduce you to college-level study through engagements with a wide range of important questions and methods of interpretation and argument. IHUM courses draw on the humanities in a broad sense. Encompassing the written word, architecture, music, image and gesture, the palette includes classes on subjects stretching from graphic novels to ethical philosophy; from ancient epics to Zen Buddhism; from haiku to technology; and from Roman history to the archaeology of San Francisco. Your IHUM courses introduce you to Stanford, and you will find that they will provide you with a firm grounding in the ways scholars think and in the kinds of issues they think about. Whatever your educational and career goals may be, you will benefit from the lessons of IHUM: enhanced skills in understanding challenging works of the mind. You will read and write better, you will be able to argue more persuasively, and you will develop the ability to value alternative ways of looking at the world that can enrich your life. Welcome to Stanford, welcome to IHUM.

Russell Berman
Director, Introduction to the Humanities Program
Walter A. Haas Professor in the Humanities

A Message from the Director of the SLE Program

Structured Liberal Education (SLE) is among Stanford's longest-running programs designed especially for freshmen. Since 1977 it has served as the liberal arts college within the research university: an integrated program in humanities classics (literature, philosophy, and the arts) and writing instruction in which the 90 students live together (along with non-SLE students) in Florence Moore dormitory and have their classes in the dorm. The thrice-weekly lectures by distinguished humanities faculty from across the University introduce students to scores of scholars with whom they might like to do further study in sophomore through senior year.

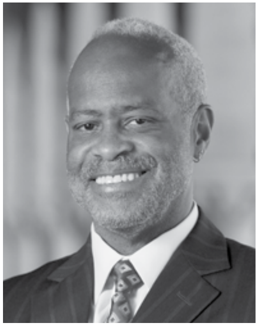
Overall, it is the year-long combination of study and residence, readings and writing, faculty and students that gives SLE its exceptional value.

Ask any of the sophomores, juniors, or seniors who have done SLE how it laid a foundation for their undergraduate years, and they are likely to sing the program's praises. Many say they knitted long-time friendships in SLE that endured long after they scattered to their majors in engineering, sciences, social sciences, and humanities. Many continue their association with SLE by attending special alumni events or by serving as writing tutors for current students.

SLE is one of Stanford's gems, and we hope to welcome you to it in the Autumn.

Carolyn Lougee Chappell
Director, Structured Liberal Education
Frances and Charles Field Professor in History

A Message from the Vice Provost for Undergraduate Education

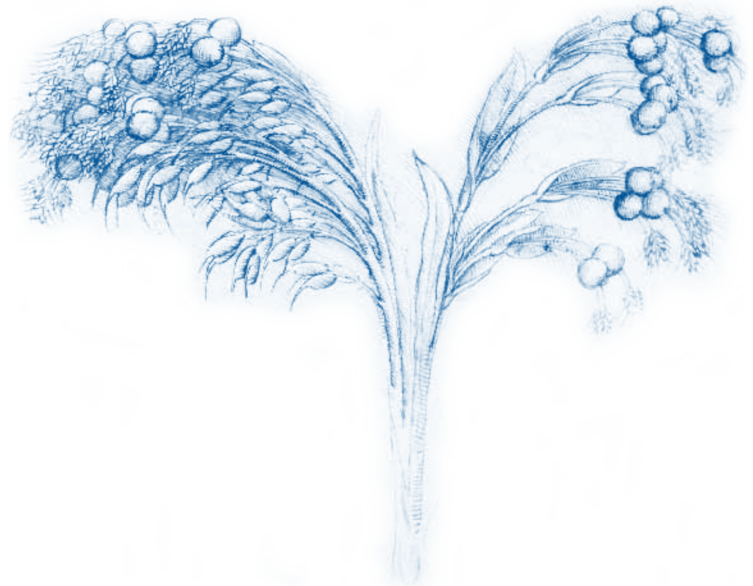


As the Vice Provost for Undergraduate Education, I am very pleased to offer you this catalogue of required courses which will provide the foundation for your liberal arts education at Stanford. The Introduction to the Humanities is a vital part of the integrated program of study designed for your first and second years at Stanford. In conjunction with Introductory Seminars and courses in Writing and Rhetoric, these courses will challenge you to think critically and to develop analytical and communication skills that will serve you throughout your undergraduate years and beyond. The faculty teams assembled to teach these courses represent the very best that Stanford has to offer, and the important topics and themes they present will initiate you as a member in the fellowship of the mind at Stanford.

I wish you an exciting and exploratory beginning to your undergraduate career.

Sincerely,

Harry J. Elam, Jr.
Freeman-Thornton Vice Provost for
Undergraduate Education
Olive H. Palmer Professor in the Humanities



Choosing Your Courses

This catalogue offers detailed information about all the courses that satisfy the first-year requirement. As the centerpiece of your first year of studies, it is important for you to think carefully about your choice. The goal is for you to reflect on your own unique educational and personal interests and consider your courses accordingly. Selecting your preferences can be a preview of future academic decision making, if you are thoughtful and active in the process. For example, look closely at the departmental affiliations of the professors in the courses that appeal to you to see if there is an underlying connection from autumn to winter-spring. Identify thematic associations among courses that you find especially attractive. Go to departmental websites for further information. Be flexible and open to all the course opportunities as space is limited in each course.

For IHUM, autumn course preferences are collected through the online form on the *Approaching Stanford* website, and your assignment will be finalized over the summer. Winter-spring preferences are collected in November, after an IHUM Open House where professors are available to meet you and answer questions about their courses. The winter-spring course assignments are finalized by the opening of winter quarter. Course changes between winter and spring are not permitted.

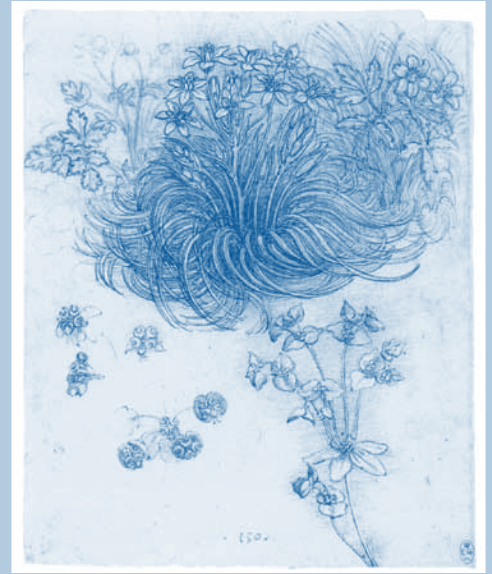
If you are considering ranking SLE as your first choice, please note two things. First, SLE is a housing preference as well as a course choice. Second, SLE class meeting times are limited to Tuesday, Wednesday, and Thursday from 3:15 – 5 p.m. and from 6 – 7 or 8:30 p.m. Students with special obligations such as varsity athletics that conflict with these times should be sure to avoid a scheduling conflict. IHUM lectures and sections are offered throughout the day and into the evening.

After you have read carefully the descriptions of the different course options, rank your preferences by filling out Form 4 online at http://undergrad.stanford.edu. We make every attempt to give you your top choices, and over 90% of students are assigned to their first or second choice course, though, of course, we cannot guarantee this outcome given the need to limit course size.

Autumn Quarter Courses

Students in IHUM pair an autumn quarter introductory course with a winter–spring course sequence to meet the year-long, three-quarter requirement. All autumn quarter courses are designed and taught by a team of faculty members. Their lectures provide lively interaction between differing points of view and are accompanied by discussion sections of approximately 15 students led by post-doctoral fellows.

All autumn quarter IHUM courses will develop your skills of interpretation and analysis through close study and critical investigation of a limited and carefully selected number of works. Developing these skills requires understanding the conceptual connections among the various aspects of the course: lectures, readings, papers, and discussion topics. How do students achieve this understanding? Our student advisory board recommends that you plan ahead and use the syllabus to manage your time so that you can keep up with the readings. Attending lectures is crucial to help you make conceptual connections while the seminars are invaluable in developing critical reading, writing and interpretative skills. Finally, faculty and fellows notice a strong correlation between attending office hours and success in IHUM.



Can the People Rule?

We naturally regard democracy not only as our own form of government, but as the ideal standard we expect other societies ultimately to meet. A government that does not draw its power directly from the people, we assume, may have the legal authority to rule, yet somehow it lacks full political legitimacy. At most points in history, however, this commitment to democracy would have seemed a strange and dangerous idea. The seeming triumph of democracy as a potentially universal ideal is a modern phenomenon, and one we should not take for granted. For most of history, democracy was deemed a form of government suitable only for small city-states, if they were properly constituted, but never for an entire nation.

It has been frequently remarked that it seems to have been reserved to the people of this country, by their conduct and example, to decide the important question, whether societies of men are really capable or not of establishing good government from reflection and choice, or whether they are forever destined to depend for their political constitutions on accident and force.

— Alexander Hamilton, *The Federalist*

The founding decades of the American republic clearly marked a critical moment in this modern acceptance. Before the American Revolution, advocates of republican government, such as John Locke, could only write as critics of monarchy. After the Revolution was completed, European commentators, led by Alexis de Tocqueville, understood that democracy now set the standard that their own societies would struggle to attain.

Between these two points, the Americans set out "to decide the important question," as Alexander Hamilton observed in the first paragraph of *The Federalist*—"whether societies of men are really capable or not of establishing good government from reflection and choice, or whether they are forever destined to depend for their political constitutions on accident and force." This course is about that question.

- *2* 50-minute lectures
- *2* 50-minute small-group discussions
- *4* units

TEXTS

John Locke, ***Second Treatise of Government***

The American debate over republicanism, 1776

Alexander Hamilton, ***The Federalist***

Marbury v. Madison **and** ***McCulloch v. Maryland***

Alexis de Tocqueville, ***Democracy in America***

Jack Rakove
Department of History

Humans and Machines

How is a living, thinking human being like, or not like, a machine? This might seem like a new question for the Information Age, yet it has been a preoccupation of our civilization for centuries. From the culmination of the Scientific Revolution in the seventeenth century, philosophers, physiologists, engineers, authors, political actors and artists of every kind have taken humanity's measure by comparing humans with machines. Our course follows this tradition.

Together, we ask a number of questions about what it means to think of the human mind, body, and society as types of machines. How has the machine served as a metaphor for the cosmos and culture? How do we interact with machines, and how have machines influenced literature, performance, and the arts? What separates us from our machines, and are we really as separate as we think we are?

We explore the shifting boundary lines between the mechanical and the human by considering how humanity has created or imagined machines and our interconnections with them. What do the concepts of "machine," "human," "alive," "intelligent" and "self-aware" mean in different times and places, including our own? We will consider how humans may be conceived and designed as well as manipulated as machines, and how our artificial creations may in turn reflect and reflect upon their human creators.

The philosophical, scientific and ethical questions regarding the relationship of humans to machines are not just the preoccupations of our current moment. These questions have generated long, rich traditions of responses. We must draw upon these if we are to confront our current concerns, not as isolated actors, but as members of an ever-evolving culture.

Jeremy Bailenson
Department of Communication

Henry Lowood
History of Science and Technology Collections, University Libraries

I want to be a machine.

—Andy Warhol

The ultimate in paranoia is not when every *one* is against you but when every *thing* is against you. Instead of "My boss is plotting against me," it would be "My boss's phone is plotting against me."

—Philip K. Dick

- *2* **50–minute lectures**
- *2* **50–minute small-group discussions**
- *4* **units**

TEXTS

Julien Offray de La Mettrie, *Man a Machine*

A.M. Turing, "Computing Machinery and Intelligence"

Being There **(Dir: Hal Ashby)**

Joseph Weizenbaum, "A Computer Program for the Study of Natural Language Communication between Man and Machine"

Heinrich von Kleist, "On the Marionette Theater"

Philip K. Dick, a selection of short stories

Jim Blascovich & Jeremy Bailenson, *Infinite Reality: Avatars, External Life, New Worlds, and the Dawn of the Virtual Revolution*

The Poet Re-making the World

Can poetry change the world? In this course we will show how poetry has proved itself to be a resilient aesthetic form at the intersection of the personal and the political. We will follow the poem as it is written by men and women facing wars, imprisonment, journeys, social upheavals and the intense fragmentation of their worlds.

- *2* 50–minute lectures
- *2* 50–minute small-group discussions
- *4* units

SELECTED WORKS

Wilfred Owen,
Strange Meeting

Basho,
The Narrow Road of the Interior

Jack Kerouac,
Book of Haikus

WW II internment camp haikus

Charlotte Mew,
An Introduction

T.S. Eliot,
The Waste Land

Brian Turner,
Here, Bullet

Through reading works from different historical, cultural and poetic traditions, we explore the question of whether something as individual as subjective artistic experience can help us cope with social and political events that threaten suffering and destruction.

The course uncovers the adventures of the individual poet: a young man caught in the trenches of the First World War; a Japanese haiku master and inspired wanderer of the 17th century; an American Beat, Jack Kerouac; a poet from St Louis who went to England and changed the course of 20th century poetry; an English woman trapped in the conventions of her time; a contemporary US soldier in Iraq. These poets show us the many similarities, as well as rich cultural differences, between us all.

Finally, looking closely at two very different poetic creations —the greatest of all haiku travel journals and the modernist masterpiece "The Waste Land" —we consider how the making of a poem can also be the re-making of a world; how the poet uses form and language to hold up a mirror to the events that change the world and in the process manage to defy their destructiveness.

Eavan Boland
Department of English

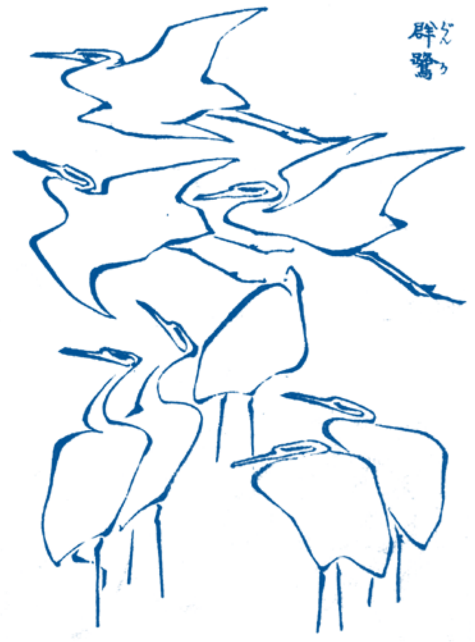
Steven Carter
Department of Asian Languages

Summer grasses:
all that remains now
of warrior's dreams.

—Matsuo Basho

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water.

—T. S. Eliot, "The Waste Land"



Race and Reunion: Slavery and the Civil War in American Memory

The Civil War began 150 years ago this year. What more appropriate way to recall the Civil War than by examining how and why the War continues to affect our lives today? How have issues of race and slavery central to the Civil War shaped American history? How does the depiction of the War in literature, photography, painting, film and popular culture influence our sense of personal and national identity? These are some of the questions we will explore in "Race and Reunion: Slavery and The Civil War in American Memory."

The peace treaty signed at Appomattox in 1865 ended the Civil War. The Thirteenth Amendment, passed in 1865, ended slavery. But the battle over memory had just begun. What did the Civil War mean to later generations? How were they—and how are we—to remember the bloodiest war in American history?

We will weave the course around several recurring themes: competing ideas of race and nationhood; different perspectives on freedom and citizenship; changing notions of individual and collective identity. Central to all of our discussions will be the idea that the stories we tell about the past shape our understanding of the present and of the future—that each generation's lived experience indelibly shapes its vision of the past.

Our assumption in this course is that history is not available to us as a set of events, fixed, past and unchanging. Rather history is known through each generation's interpretation of those events. The past is something we imagine as much as something we encounter. In the process of imagining the past, we transfigure it, imbuing what has happened with the values, visions and anxieties of our own world.

I felt as I never felt before. It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom. My long-crushed spirit rose, cowardice departed, bold defiance took its place; and I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact. I did not hesitate to let it be known of me, that the white man who expected to succeed in whipping, must also succeed in killing me.

—Frederick Douglass

He had regarded battles as crimson blotches on the pages of the past.

—Stephen Crane, *The Red Badge of Courage*

They forgot her like a bad dream. After they made up their tales, shaped and decorated them, those that saw her that day on the porch quickly and deliberately forgot her…Remembering seemed unwise…It was a story not to pass on.

—Toni Morrison, *Beloved*

- *2* 50–minute lectures
- *2* 50–minute small-group discussions
- *4* units

TEXTS

An Antebellum Portfolio consisting of works by Harriet Jacobs, Frederick Douglass, Herman Melville and paintings by William Sydney Mount and George Caleb Bingham

A Reconstruction/ Post-Reconstruction Portfolio including short fiction, poetry and essays by Mark Twain, Paul Laurence Dunbar, Charles Chesnutt and paintings and prints by Winslow Homer

Stephen Crane, *The Red Badge of Courage*

Toni Morrison, *Beloved*

A Film Series that centers on D. W. Griffith's *Birth of a Nation* and includes portions of *Gone with the Wind* and *Confederate States of America*

Shelley Fisher Fishkin
Department of English

Bryan Wolf
Department of Art and Art History

Technological Visions of Utopia

Throughout history, philosophers have speculated about the nature of the "good society" and how to achieve it. Although earlier writers had offered their own views, Sir Thomas More gave a name to this ideal society that has now become part of common language: utopia. In the almost 500 years since More's *Utopia* appeared, changes in society—including enormous advances in science and technology—have opened up new possibilities for the utopian society that More and his predecessors could not have envisioned. At the same time, science and technology also entail risks that suggest more dystopian scenarios—in their most extreme form, threats to humanity's very survival. This course looks at several works that consider how literary visions of society have evolved with the progress of science and technology. The readings begin with More and continue forward to the much more technologically-determined visions of the late 20th century. The course also considers one cinematic treatment of technology and utopia, Fritz Lang's film classic *Metropolis*.

Rob Robinson
Department of German Studies

Eric Roberts
Department of Computer Science

- *2* **50-minute lectures**
- *2* **50-minute small-group discussions**
- *4* **units**

TEXTS

Thomas More, ***Utopia***

George Orwell, ***1984***

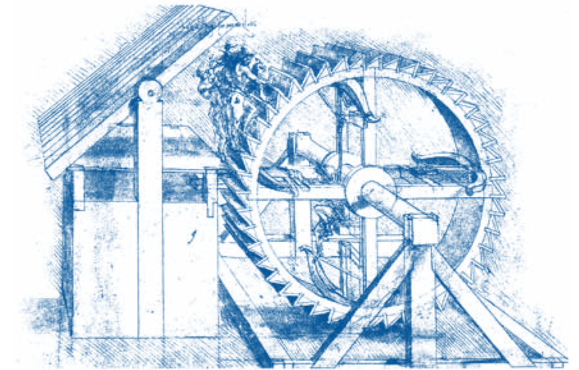
Aldous Huxley, ***Brave New World***

Neal Stephenson, ***Snow Crash***

Ursula LeGuin, ***The Dispossessed***

They wonder much to hear that gold, which in itself is so useless a thing, should be everywhere so much esteemed, that even men for whom it was made, and by whom it has its value, should yet be thought of less value than it is.

—Sir Thomas More, *Utopia*



Transformations: The Intersection of High Art and Contemporary Culture

Humanities courses usually concentrate on written texts. In this course, taking a different approach, we will encounter characters and themes not simply in a written form, but as each appears in and is transformed by a variety of different media (film, opera, symphonic music). The emphasis of the course will be not only on reading, but on viewing and listening as well, and on consideration of how the artistic medium itself affects experience. We will aim to introduce you to a variety of aesthetic experiences and to the differing interpretive challenges that each presents.

The course is organized around three characters or ideas that have figured prominently in the Western imagination in the 20th century. In each case we trace this character/idea from its initial occurrence through its various media transformations in order to see how each contributes, in multiple ways, to the modern construction of the self and our understanding of the human condition. Each unit is constructed to move from texts that today fall into the category of high culture or art (Mozart, Shakespeare, Nietzsche) to works of today's culture (in each case, a modern film), in order to allow you to see the ways in which this material is transformed in the process.

One must have chaos in oneself to give birth to a dancing star.

—Nietzsche, *Thus Spake Zarathustra*

- *2* 50-minute lectures
- *2* 50-minute small-group discussion
- *4* units

TEXTS

Mozart, *The Magic Flute*

***The Magic Flute* (Bergman, dir.)**

Shakespeare, *Othello*

Verdi, *Otello*

***O* (Nelson, dir.)**

Nietzsche, *Thus Spake Zarathustra*

R. Strauss, *Thus Spake Zarathustra*

***2001: A Space Odyssey* (Kubrick, dir.)**

Stephen Hinton
Department of Music

Susan Stephens
Department of Classics

Voyages and Visionaries

In this course we will examine five moments of intellectual encounter among the far-flung civilizations of the Eastern hemisphere in the premodern and early modern eras. The texts we will investigate are landmark works of cultural translation and ethnographic analysis, penned by scholar-travelers from different parts of the old world. In addition to reading works by three western analysts of the 'East', you will be introduced to early Chinese and Persian appraisals of India. Each of our chosen works shows a self-critical mind at work; each represents years of research, drawing on first-hand experience of foreign lands as well as prior accounts; and each went on to become an influential classic in a distinctive intellectual tradition.

All of the works we will consider are associated with large-scale cultural movements that significantly refashioned the human landscapes of the Eastern hemisphere. Our goal in juxtaposing these works is twofold: to explore how the concept of civilization itself has been produced through cross-cultural contact, and to probe how such contact was perceived from within the distinctive intellectual and religious traditions of premodern Eurasia.

- *2* **50-minute lectures**
- *2* **50-minute small-group discussions**
- *4* **units**

TEXTS

Herodotus (5th century BCE), ***The Histories***

Egeria (a.k.a. Etheria, 4th century CE), ***Pilgrimage to the Holy Land***

Hsüan Tsang (a.k.a. Xuan Zang or Yüan Chwang, 602-664 CE), ***Si-Yu-Ki: Buddhist Records of the Western World***

Al Biruni (973-1048 CE), ***Alberuni's India***

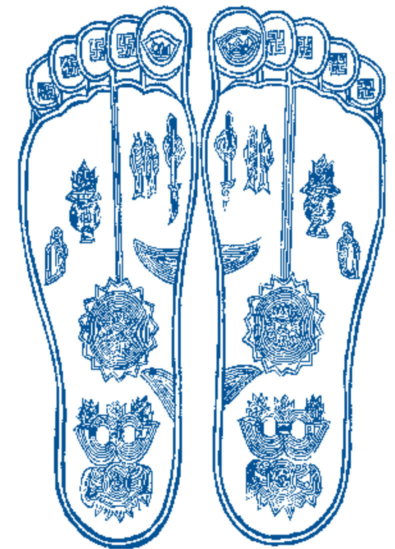
Matteo Ricci (1552-1610 CE), ***China in the Sixteenth Century: the Journals of Matthew Ricci, 1583-1610.***

Kären Wigen
Department of History

Grant Parker
Department of Classics

For if anyone, no matter who, were given the opportunity of choosing from amongst all the nations in the world the beliefs which he thought best, he would inevitably, after careful consideration of their relative merits, choose those of his own country. Everyone without exception believes his own native customs, and the religion he was brought up in, to be the best; and that being so, it is unlikely that anyone but a madman would mock at such things.

—Herodotus, *The Histories*



Word and Image

What does it mean when we say a picture is worth a thousand words? This question is particularly worth pondering in our image-saturated era of comic books and image search engines, but it turns out the question has, with differing degrees of urgency, concerned those that produce images as much as those who talk or write about them, since antiquity. The different, often surprising, answers they gave constitute the narrative of this course. The relationship of an image or a word to that which they represent, and the roles pictures and words play in our perception and understanding of the world, in how we learn, enjoy, remember, and experience emotions have occupied thinkers concerned with philosophy, jurisprudence, literature, art, cognitive science, and religion. Are images more immediately comprehensible than texts? Are they more or less dependent on cultural contexts? And how do we go about reading an image anyway? How does our understanding of and approach to images differ from those of other cultures or prior epochs?

Words speak as if they have intelligence, but, if you question them, wishing to learn what they say, they always say only one and the same thing . . . they do not know to whom they should speak or not speak . . . and they have no power to protect or help themselves.

— Plato, *The Phaedrus*

2 **50-minute lectures**
2 **50-minute small-group discussions**
4 **units**

TEXTS

Plato, *the Phaedrus*

Hildegard of Bingen, *Selected Writings*

Selections from Locke, Berkeley, and Hume

William Blake, *The Marriage of Heaven and Hell*

Scott McCloud, *How to Read a Comic*

How images argue, prove, convince—and how they argue, prove and convince differently from the written or spoken word—are the central questions asked in this course. We shall consider some key moments in the history of Western reflection on words and images—both to understand how we got to where we are, but also because many of these ideas remain very much alive in our day. Plato, who inaugurates one potent and influential criticism of images, thinks that imagery in all its forms derives from sense perception and that it fosters non-rational emotions. To arrive at basic truths and to live well we must transcend perception and imagery and rely instead on reason as embodied in words. William Blake, by contrast, thought that images, if used correctly, could liberate our imagination from excessive reason. Like the medieval mystic Hildegard von Bingen, he regarded images and vision as an avenue to deeper truths than those we can obtain by "just" thinking rationally. We shall also consider the fundamental alternative to Plato offered by the radically different position of the British Empiricists (Locke, Berkeley, and Hume). They think that sense perception—not reason—is the only route to fundamental truths. Words do not get us beyond images: the very meaning of words consists in the mental images associated with them. Only when we avoid the confusions that words engender and return to images can we see the radically revisionary and deeply disturbing truth about our minds and the world outside our minds.

Chris Bobonich
Department of Philosophy

Adrian Daub
Department of German Studies

Winter-Spring Sequences

On the following pages you will find information about the richly varied winter–spring course sequences in the Introduction to the Humanities. These departmentally based courses offer the opportunity to develop and deepen your skills of interpretation, critical reading and writing through the close study of a greater number of texts. You will approach texts from a perspective that emphasizes chronology and context in a challenging and fast-paced two-quarter course sequence.

Any of these course sequences, combined with an autumn quarter IHUM course described in the preceding section, will complete the first-year requirement. There is no need to rank your preferences for winter–spring sequences now; you will be asked to do so during autumn quarter after the IHUM Open House in November. Winter–spring course sequences are described here to help you see the possible connections with autumn courses.

Questions to ask at the IHUM Open House:

- What is the disciplinary/ departmental focus of the course?
- What are the main themes of the course? How do the texts explore these themes?
- What kinds of media are being used in the course?
- How do the winter and spring quarters relate to one another?

Anthropology/Archaeology

World Archaeology and Global Heritage

In a world marked by rapid globalization and forward-looking technology, heritage presents a particular paradox. Increasingly, heritage sites are flashpoints in cultural and religious conflicts around the globe. Simultaneously heritage is viewed as a unifying force in nation-building and in forging international alliances. Clearly, "history" matters but how do certain histories come to matter in particular ways, and to whom? How is research on the past shaped through present-day concerns about identity, community, nation, alongside transnational flows of people, money, and goods?

The main topics of our course are the impact of the past on the present, and the impact of the present on the past. Thus we will be looking both at how the past plays a role in contemporary society, and at contemporary archaeological research, management and conservation. Through close study of important archaeological sites, we will critically analyze landscapes, architecture, and objects as well as related literary works, religious texts, films, political essays, and scientific articles. We will examine topics as diverse as debates about the peopling of the New World to present-day religious conflicts over heritage sites. Far from being a neutral scholarly exercise, archaeology is embedded in the heated debates about heritage and present-day conflicts.

[I]t is incumbent on the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value.

—UNESCO, 1972

Does anyone have the right to control access to the evidence of the past, or should access to that archaeological record be open to anyone and everyone?

—Joe Watkins, 2003

Clearly, we are, as a people, looking to the past to make sense of our identity in the present.

—Thabo Mbeki, President of South Africa, 2006

- *2* 50–minute lectures
- *2* 50–minute small-group discussions
- *4* units

SITES

Kennewick, WA—Kennewick

Turkey—Catalhöyük
Egypt—the Valley of the Kings and Tutunkhamun

Peru—Macchu Picchu

San Francisco Bay Area—Stanford, Colony Ross, Mission Dolores, Ng Shing Gung, Angel Island

Ayodhya, India—Ram Jannmabhoomi and Babri Mosque

Israel—al-Haram al-Sharif and Temple Mount

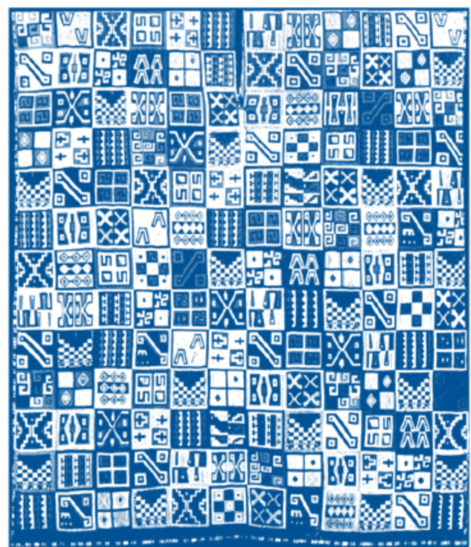
New York, NY—African Burial Ground

WINTER QUARTER

Ian Hodder
Departments of Anthropology and Archaeology

SPRING QUARTER

Jon Daehnke
Archaeology Center



Comparative Literature

What is a Classic?

This course explores major works of world literature by inquiring into the nature of the classic. The overriding question for the course is why we should read classical works from the past and how we might do so. What makes a "classic," what assumptions does the term imply about literary history, and how do we evaluate literary quality? When we pick up a great work from another time and place, we can enjoy it and learn from it, but we have to wonder how it can "speak" to us who live in such a different context. Asking about the nature of classic literature involves interrogating the relationship between the past and the present, the complex rivalry between classic and iconoclastic (or anti-classical) literary writing, and the diverse formations of classicism in different national traditions.

"What is a Classic" has a unique format among the IHUM course choices. During the winter, the course focuses on definitions and concepts, while studying some select literary works, grouped with seminal pieces of literary criticism. During the spring, each participant in this course will enter directly into one specially designed freshmen seminar, taught by Stanford faculty, focusing on one great work or author.

Sepp Gumbrecht
Department of French and Italian

- *2* **50–minute lectures**
- *2* **50–minute small-group discussions**
- *4* **units**

TEXTS

Chrétien de Troyes, ***Lancelot***

Shakespeare, ***King Lear***

Racine, ***Phèdre***

Goethe, ***Roman Elegies***

García Lorca, ***A Poet in New York***

Sartre, ***No Exit***

García Márquez, ***A Hundred Years of Solitude***

Spring Quarter Seminar

Du Fu: The Case for Chinese Poetry

When one asks: what is a classic? one expects the title of a "big" novel as the response. This course argues the case for the classical Chinese poetry of the author who has the rightful claim of the greatest poet in Chinese history, Du Fu (712-770). We will look at how poetry focuses on the chemistry of language—the ways words can be put together just so to create specific catalytic "conversations" of meaning; the engineering of language—the ways specific structures build on and create certain distributions of energy and mass. We will learn to appreciate Du Fu's wit, compassion, learnedness and critical powers and to appreciate as well how poetry can illustrate the evocative and expressive power of language.

David Palumbo-Liu
Department of Comparative Literature

Spring Quarter Seminar

Life is a Play: Identity, Persona, and Improvisation in Luigi Pirandello

For Pirandello (1867-1936; Nobel Prize, 1934), to realize suddenly that your entire life has been a performance is a moment of utmost horror, comedy, and an opportunity for self-awareness. Arguably, such awareness is the goal of most literary texts and is central to what we might call a "classic"; what makes Pirandello quintessentially modern, however, is his insistence that the performance cannot be stopped, that authenticity is a mirage, and that learning to laugh at oneself is the only liberation. Pirandello thus responds to the crisis of modernism with a unique mixture of dark humor and mysticism. We will trace this in his plays, novels, and their film adaptations, which we will study in their cultural context. We will explore the theater within the theater, and consider how Pirandello's theater develops a feeling of the absurd that first influences French existentialism and is later crucial for classics of the English theater.

Laura Wittman
Department of French and Italian

Spring Quarter Seminar

Medicine, Modernism, and Mysticism in Thomas Mann's *Magic Mountain*

Published in 1924, *The Magic Mountain* is a novel of education, tracing the intellectual growth of a budding engineer through a maze of intellectual encounters during a seven-year sojourn in a sanatorium set high in the Swiss Alps. It engages with the key themes of modernism: the relativity of time, the impact of psychoanalysis, the power of myth, and an extended dispute between an optimistic belief in progress and a pessimistic vision of human nature. Through its detailed discussion of disease (tuberculosis) this remarkable text connects the study of medicine to the humanities. The course will explore this rich and profound novel both as a document of early twentieth-century Europe and as a commentary on the possibilities of education that are urgent for liberal arts education today.

Russell Berman
Department of German Studies

Spring Quarter Seminar

Slavery and Freedom, Madness and Reason in Brazil: The Fiction of Machado de Assis

Praised by Woody Allen and Salman Rushdie as the greatest Brazilian novelist of the 19th Century, Machado de Assis (1839-1908) became a recent pop star of "world literature." To Harold Bloom, this grandson of freed slaves in Brazil is, "a kind of miracle" who deserved to be included in Bloom's book *Genius: A Mosaic of One Hundred Exemplary Creative Minds.* In his texts, a paradoxical combination of guilt and innocence, jealousy and love challenges the reader to make risky choices wisely. This course presents Machado de Assis masterpieces: the novels, *The Posthumous Memoirs of Bras Cubas* (1881), and *Dom Casmurro* (1900), the short novel *The Alienist* and a selection of his short stories. Key critical concepts and an overview of his reception in Brazil and in the US will support our discussions.

Marília Librandi-Rocha
Department of Iberian and Latin American Cultures

Spring Quarter Seminar

Poetry to Prose: The Birth of the Great Russian Novel in Alexander Pushkin's *Eugene Onegin*

This course will be devoted to a close reading and detailed discussion of Alexander Pushkin's masterpiece, *Eugene Onegin,* in the context of nineteenth-century Russian and continental literary history. We will discuss major theoretical and literary-historical questions: What is realism in literature? How does it differ from other literary epochs, movements and styles? What is the novel and how does it relate to other genres? In what way does the novel in verse differ from the novel in prose? We will also explore the relationships between the narrator and the author and between the narrator and the characters in the text. Through examination of the constituent elements of verse language, we will see Pushkin's inventive contributions to world literature.

Lazar Fleischman
Department of Slavic Languages and Literature

Spring Quarter Seminar

Madness and Modernity in Cervantes' *Don Quixote*

In 2002, a panel of writers from over 50 countries named Miguel de Cervantes's *Don Quixote* the "most meaningful book of all time." Along with Dante's *Commedia* and Shakespeare's "Hamlet", it was chosen by the same panel as one of the three greatest works of the Western canon. Such praise from one's peers is no small achievement for an author who spent more time in prison than in school, and it speaks to the lasting impact of a 400-year-old work aimed as much at confounding as delighting its readers. In this course, students will engage in a close reading and discussion of this "modern classic," examining both its many "meanings" and the ways in which it works to elude meaning altogether.

Vincent Barletta
Department of Iberian and Latin American Cultures

Classics

Inventing Classics: Greek and Roman Literature in its Mediterranean Context

Are you concerned with fundamental questions about the human condition? Do you ask yourself whether your life is controlled more by your own free choices or by your genetic code? Do you wonder whether the universe is just or unjust? Do you worry whether a superpower can function without hubristic arrogance? If these sorts of issues seem central to your intellectual and personal explorations, this IHUM sequence will reveal to you that the ancient Mediterranean world was equally consumed with identical questions about the nature of human society and human existence. We will undertake our explorations by reading a wide and deep selection of important and influential literary texts from Greece and Rome, amplified by a smaller selection of texts from other cultures in the Mediterranean and the Near East. The sequence will be organized historically, with the winter quarter covering the period from c.2000 B.C. to the fourth century B.C., and the spring quarter continuing to the end of classical antiquity. In the winter term, drawing from both the Near East and Greece, creation texts, epic, lyric, tragedy, history, and philosophy will be studied. In the spring, the discussion will center on how the emergence of the Roman Empire transformed the ideas of the Greeks, as well as their adaptation by the early Christians.

- *2* **50–minute lectures**
- *2* **50–minute small-group discussions**
- *4* **units**

TEXTS

Gilgamesh

Genesis

Homer, *The Odyssey*

Sophocles, *Antigone*

Euripides, *Medea*

Plato, *Apology* and *Crito*

Vergil, *Aeneid*

Aristophanes, *Lysistrata*

Sappho

Speeches of Demosthenes and Cicero

Plautus, *Menaechmi*

Horace, *Odes*

Apuleius, *The Golden Ass*

The story goes that the cicadas used to be human beings who lived before the death of the Muses. When the Muses were born and poetry was created for the first time, some of the people of that time were so overwhelmed with the pleasure of poetry that they forgot to eat or drink; so they died without even realizing it. It is from this that the race of the cicadas came into being. They have no need of nourishment once they are born; instead they immediately burst into song, without food or drink, until it is time to die. After they die, they go to the Muses and tell them which mortals have honored them and their arts.

—Plato, *Phaedrus*

It wasn't Zeus, not in the least,
who made this proclamation – not to me.
Nor did that Justice, dwelling with the gods
beneath the earth, ordain such laws for men.
Nor did I think your edict had such force
that you, a mere mortal, could override the gods,
the great unwritten, unshakable traditions.

—Sophocles, *Antigone*

WINTER QUARTER

Marsh McCall
Department of Classics

SPRING QUARTER

To Be Announced

French and Italian

Epic Journeys, Modern Quests

Through the metaphor of the journey, epic poems externalize the human quest for identity and self-definition: as the epic hero crosses the physical world and descends into the underworld, to visit the dead and seek counsel from them, he gradually comes closer to himself. We will examine the different goals of such journeys and the evolution of the epic hero as he struggles to reach his destination, with particular attention to how exile and alienation, the encounter with ancestors, the female voice, and divine guidance define the trajectories traced by the various epics in question.

As the course develops, we will examine the diminished importance of the dead and the increased emphasis on the power of the living in various literary genres. We will pay particular attention to how concepts of humanity and society are defined by the sense of rupture with the past, including a heightened importance given to innovation, the present, the living, and the everyday that contrasts with the formative power of the afterlife, tradition, and the dead.

**Three times
I started toward her, and my heart was urgent to hold her, and three times she fluttered out of my hands like a shadow or a dream.**

—Homer, *The Odyssey*

- **2 50–minute lectures**
- **2 50–minute small-group discussions**
- **4 units**

SELECTED AUTHORS AND TEXTS

Homer, *The Odyssey*

Dante, *Inferno*

Boccaccio, selections from the *Decameron*

Baudelaire, selected poems

Diderot, *Jacques the Fatalist*

Kafka, *The Trial*

WINTER QUARTER

**Robert Harrison and Laura Wittman
Department of French and Italian**

SPRING QUARTER

**Jean-Marie Apostolides and Dan Edelstein
Department of French and Italian**

History

Human History: A Global Approach

75,000 years ago there were barely 20,000 people on earth and each of them consumed about 4,000 calories of energy each day, half of it for food and half for everything else combined. Today, by contrast, there are 6,000,000,000 people on earth and in the US we each, on average, burn through 230,000 calories per day, for everything from driving Hummers to eating much more than we need. We take for granted things that would have seemed like magic a hundred years ago; we have penetrated every niche on the planet and have even moved beyond planet. Yet at the same time, other species are going extinct at the rate of one every 20 minutes and we have poisoned the atmosphere and seas. Depending on how you look at it, people are the greatest success story or the greatest disaster of the last million years. We may be on the verge of an astonishing transformation, transcending biology and making death obsolete; or we may be on the verge of destroying ourselves (and everything else) completely.

How did we get here? And where are we going? This course tries to answer these questions by taking a global approach to the whole of human history.

It looks at every continent, from the Ice Age to 21st century, asking how and why humans have multiplied so much, spread out so much, fought so much, and consumed so much; why some of their number—chiefly those in Europe and North America—became so much richer than others; and why that is now changing.

The course aims to identify the long-term patterns of history and asking whether we can project these questions into the future to see what will come next. In the process the class focuses on the great global processes that have brought us to this point—the evolution of humans; the creation of art and religion; the origins of agriculture; the invention of hierarchy, gender discrimination, and slavery; the rise of cities and states; the formation of empires; globalization; the scientific and industrial revolutions; and finally the ongoing revolutions in genetics, nanotechnology, and robotics and the competing revolutions in weapons of mass destruction.

The course aims to provide a framework to make sense of the world and skills to analyze the relevant evidence, including artifacts spanning 15,000 years and written texts spanning the last 5,000. The goal is to provide the tools you need to put the greatest questions of our age into historical context. Only by knowing where we've come from can we see where we're going.

Many of the failed civilizations of the past weakened or wrecked themselves by overexploiting their environments. What are we going to do with our world? It is, so far, the only one we have to live in.

—Fernandez-Armesto, *The World*

2 50–minute lectures
2 50–minute small-group discussions
4 units

TEXTS

Crosby, *Children of the Sun*
Goldstone, *Why Europe?*
Strayer, *Ways of the World*

WINTER AND SPRING QUARTERS

Ian Morris
Departments of Classics and History

History

The Problem of Europe

How did a fractured society, with political and cultural claims around the world, understand itself?

This course explores contending visions of Europe from the end of the Middle Ages to the present day. Torn by centuries of civil, religious, and global strife, Europeans advanced alternative answers to the upheavals they faced. New ideas of religion, civilization, and the individual evolved—and clashed. Competing worldviews gained force in competing social movements and, ultimately, in the rise of competing radical and murderous regimes.

The course will begin with the fracturing of Latin Christendom brought by the Reformation and Europe's engagement with the outside world. With a shared religion no longer the principle of unity, identity, and community, Europeans developed new concepts of civilization to redefine their understanding of their place in the world. The second half of the course will explore the paradoxes of a society founded on universal values but divided by gender, class, national, and racial inequalities. We will end with the crises of the twentieth century and Europeans' efforts to resolve the failures of universal ideologies that led to war, Holocaust, and revolution.

Through engagement with key political and philosophical texts, as well as novels, poetry, and films, students will discuss how Europeans have tried to resolve, with mixed results, fundamental problems associated with religious plurality, political revolution, the role of the state in society, industrialization, and globalization.

WINTER QUARTER

Laura Stokes and Keith Baker
Department of History

SPRING QUARTER

J.P. Daughton and Edith Sheffer
Department of History

- *2* 50–minute lectures
- *2* 50–minute small-group discussions
- *4* units

TEXTS

Luther, ***To the Christian Nobility of the German Nation***

Shakespeare, ***Merchant of Venice***

Grimmelhausen, ***Simplicissimus***

Descartes, ***Discourse on Method***

Raynal, ***History of the Two Indies***

Condorcet, ***Sketch for a Historical Picture of the Human Mind***

Shelley, ***Frankenstein***

Marx, ***The Marx-Engels Reader (selections)***

Conrad, ***Heart of Darkness***

Woolf, ***Mrs. Dalloway***

Bulgakov, ***Heart of a Dog***

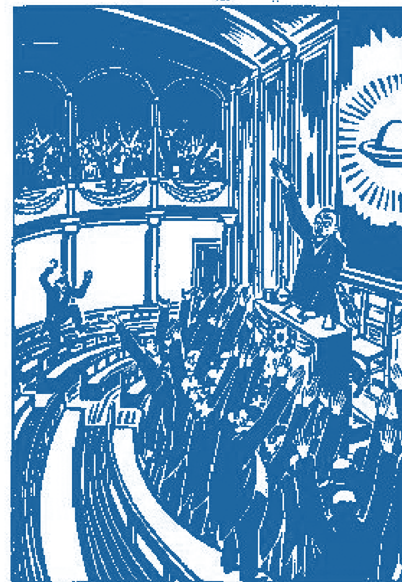
Lakhous, ***Clash of Civilizations over an Elevator in Piazza Vittorio***

The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretence but an idea; and an unselfish belief in the idea—something you can set up, and bow down before, and offer a sacrifice to…

—Joseph Conrad, *Heart of Darkness*

When I run over the frightful catalogue of my sins, I cannot believe that I am the same creature whose thoughts were once filled with sublime and transcendent visions of beauty and the majesty of goodness. But it is even so; the fallen angel becomes a malignant devil.

—Mary Shelley, *Frankenstein*



Philosophy

Philosophical Perspectives on Science

It is often thought that there is an unbridgeable gulf between what C.P. Snow famously called the "two cultures": between the sciences and the humanities respectively. On the contrary, however, there has always been a vital and necessary relationship between the two. Whereas the sciences themselves aim at the reality they aim to describe (whether physical, biological, or social), a philosophical perspective views science itself as an essential part of human culture and explores the many relationships between scientific activity and religion, philosophy, theology, politics, and the arts. We explore these relationships, from a philosophical point of view, across a large part of the development of Western science from ancient Greece and the medieval period, through the scientific revolution of the sixteenth and seventeenth centuries, and then up to recent times. In winter quarter, we focus on space, time, infinity and divinity—concepts that define a fundamental framework for approaching reality. In spring quarter, we consider the fate of knowledge in modern life within the context of science, philosophy, and society. We will study a variety of philosophical genres, scientific writings, works of literature, and texts by social and political thinkers.

Philosophy is written in this grand book, the universe, which stands continually open to our gaze.

—Galileo, *The Assayer*

2 **50–minute lectures**

2 **50-minute small-group discussions**

4 **units**

TEXTS

Plato, *Republic*

Aristotle, *Physics*

Descartes, *Discourse on Method and Meditations on First Philosophy*

Gottfried Leibniz and Samuel Clarke, *Correspondence*

David Hume, *Dialogues Concerning Natural Religion*

Galileo Galilei, *Dialogues Concerning the Two Chief World Systems*

Isaac Newton, *Mathematical Principles of Natural Philosophy*

Bertolt Brecht, *Galileo*

Mary Shelley, *Frankenstein*

Mahatma Mohandas Gandhi, *Hind Swaraj*

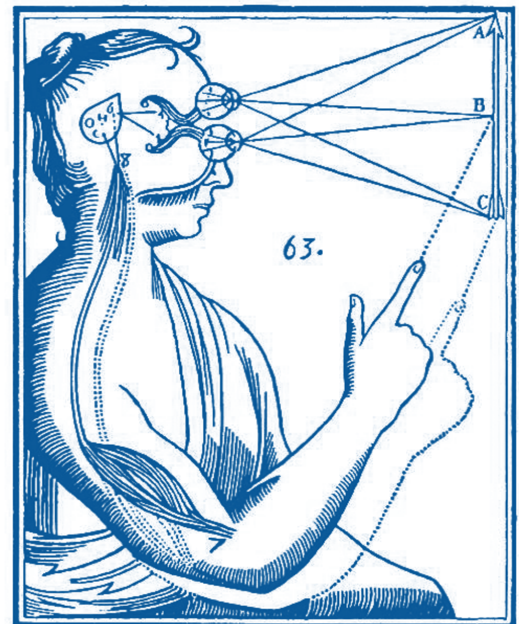
Mary Astell, *A Serious Proposal*

WINTER QUARTER

Michael Friedman
Department of Philosophy

SPRING QUARTER

Thomas Ryckman
Department of Philosophy



Religious Studies

Ultimate Meanings: Decoding Religious Stories from Around the World

- *2* 50–minute lectures
- *2* 50–minute small-group discussions
- *4* units

TEXTS

Patrick Olivelle, trans., *Life of the Buddha by Aśvaghoṣa*

Hermann Hesse & The Buddha, *Siddhartha / The Dhammapada*, Hilda Rosner & Irving Babbitt, trans.

John S. Strong, *The Legend of King Aśoka*

Andrew Quintman, trans., *The Life of Milarepa*

The Bible (selections from the Hebrew Bible and New Testament)

Mary Shelley, *Frankenstein*

Margaret Atwood, *The Handmaid's Tale*

Michael Walzer, *Exodus and Revolution*

Is life only about survival and success, or does it have some higher purpose? Religious communities often answer this question through the art of story-telling, through history, myth, biography and other forms of distilling human experience into narrative. These stories have shaped the world we live in, helping people to cope with difficult aspects of experience, influencing the way we love, suffer and die, inspiring the imagination, and helping to ignite conflict and violence.

This course introduces you to some of the great stories of the world's religions—the sacred narratives of Buddhism, Judaism, Christianity and Islam. We will read these stories to learn something about the religious cultures that produced them, and how they have shaped human experience.

In the winter quarter, students will be introduced to stories drawn primarily from the Buddhist tradition in the many forms which it developed as it spread across Asia from India to Japan and beyond. We will look at the biography of the founder, the Buddha, the tales of his previous lives, the stories of his disciples, and of later saints and heroes, religious practitioners and ordinary folk. Students will learn to read these stories to see how they elaborate a persuasively constructed world of meaning in terms of which people can make sense of their own personal histories.

In the spring quarter, this course turns to some of the stories shared by the world's three great monotheistic religions, stories first recorded in the Hebrew Bible/Old Testament and later elaborated upon by Jews, Christians and Muslims in the light of their different experiences and beliefs. The stories this course will focus on include the account of the world's creation; the adventures of Abraham and his family; and the great journey to the Promised Land known as the Exodus.

He crosses to the large leather chair reserved for him, takes the key out of his pocket, fumbles with the ornate brass-bound leather-covered box that stands on the table beside the chair. He inserts the key, opens the box, lifts out the Bible, an ordinary copy, with a black cover and gold-edged pages. The Bible is kept locked up, the way people once kept tea locked up, so the servants wouldn't steal it. It is an incendiary device: who knows what we'd make of it, if we ever got our hands on it?

—Margaret Atwood, *The Handmaid's Tale*

WINTER QUARTER

Paul Harrison
Department of Religious Studies

SPRING QUARTER

Steve Weitzman
Department of Religious Studies

Slavic Studies

Poetic Justice

Russia is where the most beautiful dreams – and the ugliest nightmares – of other places come true. There the doctrines of Christianity, Marxism, and now free-market capitalism, born elsewhere, have developed in fantastic ways, and artistic forms associated with Europe, from the novel to the ballet, have reached a new level and scale. Literacy came to the Eastern Slavs in the tenth century with Christianity and its texts, accompanied by the icons that served as text for the masses and opened a window from the profane into the divine. From that start, writing and reading were bound up in Russia with the urge to transform the self and the hope of gaining access into another, better world. At the same time, text and image worked to warn believers about the limitations of their own ambitions for reform of the self and the community. Artists contemplated perfecting the human body, or disfiguring it; overthrowing the government in the name of a more virtuous state, or facing the evil that motivates the lust for power; envisioning a unique national destiny, or exploring the ethnically diverse edges of the empire; violently abandoning tradition, or preserving it, like Lenin's body, for eternity.

This course traces Russian culture over a millennium, focusing on the tensions that developed there between beauty and power, self and other, past and future. We start the winter with Biblical tales of sacrifice, folktales about princes and peasants, medieval icons and saints' lives. Then we turn to masterpieces of nineteenth-century literature, in which ancient faces appear in new masks. Alexander Pushkin transforms the bloody history of the Pugachev rebellion into a novella about disguise, power and love. Nikolai Gogol imagines an uneasy world where your own nose could leave your body to become your rival. Fedor Dostoevsky, in *The Brothers Karamazov*, his greatest philosophical novel, questions why we trust the state, the church, the family, and language itself. Lev Tolstoy, in *Hadji Murad*, a late novella, explores the margins of the ungovernable Russian empire and the equally ungovernable interior of the self. These writers appeal now to Russian traditions, now to Christian sources, now to European ideas. At the end of the quarter, in the poetry of Blok and the music of Stravinsky, we hear the rhythm of violent revolution on its way.

The lust of my pensive rage, the bitter disdain for the curs and swine of humanity, the flame of silent and intoxicating vengeance—I have sacrificed them all to the new sacred vow.

—Isaac Babel, "Pan Apolek"

2 **50–minute lectures**

2 **50–minute small-group discussions**

4 **units**

SELECTED TEXTS AND AUTHORS

The Gospel of Matthew

Russian folktales

Fyodor Dostoevsky

Leo Tolstoy

Anton Chekhov

Karl Marx

Isaac Babel

Anna Akhmatova

Joseph Brodsky

SELECTED FILMS

Sergey Eisenstein, *Battleship Potemkin*

Alexander Nevsky, *Vsevolod Pudovkin's End of St. Petersburg*

Nikita Mikhalkov, *Burnt by the Sun*

WINTER QUARTER

Gabriella Safran
Department of Slavic Languages and Literatures

SPRING QUARTER

Nariman Skakov
Department of Slavic Languages and Literatures

Autumn, Winter, and Spring Residential Course

An internationally renowned scholar converses with freshmen in a dormitory lounge, answering questions until the questions run out. Whether the topic is ancient philosophy, comparative religions, or twentieth-century American history—or whether the professor is the Dante scholar Robert Harrison, the historian Carolyn Lougee Chappell, or the theorist of the novel Alex Woloch—there is only one place to find this kind of educational experience.

Structured Liberal Education (SLE) is one of Stanford's most distinctive opportunities for freshmen: an intensive, residential experience that encourages students to cultivate a capacity for critical thinking, a tolerance for ambiguity, and a life of ideas. SLE asks students to confront central questions that have perplexed and confounded humankind throughout the ages: what is knowledge? What is the relationship between reason and passion? How does the concept of justice change over time? What kinds of meaning are possible in the modern era? Can one live a spiritual life in the contemporary world? These questions and many more provide the foundation for a chronologically-structured course beginning in the ancient world, including foundational works from many cultures and eras, and ending with the modern period. The SLE curriculum is guided and taught by many of Stanford's most distinguished scholars, whose lectures frame the weekly agenda, as well as a team of instructors who conduct discussion sections in which freshmen probe and extend the insights of the lectures. With about ninety students, SLE combines the atmosphere of a liberal arts college with the paradigm-changing scholarship of a major research university.

Structured Liberal Education (SLE)

The philosophers have only interpreted the world in various ways; the point, however, is to change it.

—Marx, *Theses on Feuerbach*

SLE is a community, fostering close student-instructor relationships and encouraging freshmen to develop friendships that sustain them throughout college. Together with other students, SLE freshmen live and learn together in three houses (one freshman and two four-class) within one residence hall, the informal setting for lectures, small-group discussions, films, and plays. This community promotes the active and often fierce exchange of ideas in the classroom setting, in the dining room at mealtime, and in the dorm late at night.

Stanford faculty and SLE instructors participate actively in the intellectual life of the dorm, regularly dining with students and holding individual writing tutorials. Each week culminates with a film chosen as a commentary on the written texts studied in lectures and discussion sections. In addition, each quarter students organize and produce a play, which not only concludes the term with great fun for everyone but also offers another vantage point for viewing the period under study. Students receive individualized writing instruction from SLE instructors and upper-class writing tutors. Because of its intensive concentration on both the analysis of texts and the written and oral communication of ideas, SLE is a nine-unit course in autumn and winter quarters and a ten-unit course in spring quarter.

Please note that while enrollment in SLE is a significant portion of a student's academic load each quarter, the year in SLE fulfills at once the IHUM requirement, the Writing and Rhetoric I and II requirements, and one General Education Breadth Requirement in the humanities. SLE students regularly take two additional courses each quarter, so they have as much opportunity to explore other Stanford courses as do their peers in IHUM and PWR. Finally, SLE students go on to major in all sorts of academic disciplines, from engineering to social sciences to humanities.

Several peer institutions maintain programs that resemble SLE, but no major research university offers as much as Stanford does: the small student population, the residential setting, and the renown of the faculty combine here in a unique opportunity that has defined this kind of education for over thirty years.

INTERDISCIPLINARY

3 hours of lecture

4 hours of small-group discussion

Regular meetings with writing tutors

Weekly film series

9 units autumn and winter quarters

10 units spring quarter

REPRESENTATIVE READINGS AND AUTHORS

The Bible, The Qur'an, Buddhist Sutras

Works by Plato, Aristotle, Euripides, Sappho, Homer, Confucius, Chuang Tzu, Mencius, Augustine, Dante, Cervantes, Descartes, Machiavelli, Saikaku, Marx, Nietzsche, Freud, Woolf, Kafka, Sartre, Camus, Arendt, Salih

Students enrolled in SLE will remain in the sequence for three quarters.

FACULTY DIRECTOR

Carolyn Lougee Chappell, Department of History

Frequently Asked Questions

Do I have to take all three quarters of IHUM or SLE in my freshman year?
Yes. IHUM and SLE courses are a foundation for further university-level studies, so you are expected to complete this requirement in your first year. They also provide a common point of transition to Stanford, as you join with the rest of your class in the experience of close reading of important texts that explore enduring questions of human identity and the meaning of life. Students report that the small-group discussions where you investigate these profound questions and perplexing issues often lead to new friendships that last throughout their undergraduate years.

Why do these particular courses, of the many hundreds of others in the Stanford curriculum, meet the Introduction to the Humanities requirement?
IHUM courses and SLE are specially designed to develop a set of skills and abilities identified by the Faculty Senate as crucial for the first-year of undergraduate education at Stanford. Every course is reviewed by a Governance Board consisting of faculty, students, and post-doctoral fellows to ensure that the syllabus is aligned with the goals of the requirement and that the teaching quality meets a high standard of excellence.

Who teaches the discussions? How many students are in each section?
Post-doctoral fellows lead sections of about fifteen students each. They are selected in a highly competitive international search: for each position, there are about 40 applications from scholars who have recently earned doctorates at leading universities around the world. Each IHUM fellow and SLE lecturer meets rigorous standards for scholarship and teaching. Only those candidates with proven excellence and experience in leading seminar discussions with first-year students receive serious consideration for these positions.

Will I be assigned to my first choice?
Last year, more than 90% of students were assigned to their first or second choices. We would like to give all students their first choices, but in order to keep the discussion sections small we must impose course enrollment limits. This is why we ask you to rank all of the IHUM/SLE courses on the Approaching Stanford online preference form. We do not handle the preference forms on a first-come-first-serve basis, but rather process all of them at once after the June deadline. We will try to assign you to one of your top choices.

Once I receive my course assignment, can I change it?
It may be difficult to change your assignment. We do our best, however, to accommodate students who have a pressing need to change and more than 1,000 online requests for changes are granted each quarter. Over the summer, you'll receive further information about the online course change request process.

How can I plan my other courses around IHUM or SLE?
The University's online catalog includes descriptions and meeting times of courses for the entire academic year. This information is available through Axess in August and will enable you to plan for the year.

Where do I find the IHUM/SLE course preference form? And how do I return it?
Rank your preferences for autumn IHUM courses or SLE by filling out Form 4 online at http://undergrad.stanford.edu. Make sure you've submitted this form, as well as the remainder of your reply forms, online, by the June deadline.

Frequently Asked Questions about IHUM

How should I choose my IHUM course?
You might think about challenging yourself with an unfamiliar topic and texts or deepening your knowledge about a favorite topic from different perspectives. After reading the descriptions and looking at the booklists, you might look up the professors on the Stanford website and find out about their other teaching and scholarly interests. Or, you might read reviews and summaries of the listed texts and authors. When you find a personal connection, trust your instincts and choose.

After I am assigned to an autumn quarter IHUM course, how do I complete the three-quarter requirement?
You complete the requirement by taking any of the two-quarter IHUM course sequences offered in the winter-spring. During autumn quarter, you will have an opportunity to express your preferences from among these winter–spring course sequences.

Which is the easiest IHUM course?
IHUM course topics and approaches are different, but workload equity across courses is monitored by a variety of means. A Governance Board consisting of faculty, student and post-doctoral fellows is appointed by the Vice Provost to oversee the courses for comparability in the length and quantity of required readings, and a post-doctoral Fellow Coordinating Committee monitors writing assignments so that all students face equitable academic demands.

There's one class that looks really interesting, but it's only offered in the winter–spring. Can I sign up to take it now?
As long as you are not enrolled in the SLE sequence, which encompasses all three quarters, you'll be eligible to take any one of the winter–spring IHUM sequences. You'll be asked to state your preferences for winter-spring sequences during autumn quarter, and will receive your assignment after winter break. Students assigned to a winter quarter course are committed to taking the spring quarter in the same course sequence; no course changes are permitted between winter and spring.

How will I know the location and time for my course lecture and discussion section?
Axess provides all classroom locations and times. For the most current information, consult the online version which is updated daily.

I'm a varsity athlete and have to attend practice every day, and my friend is in ROTC and needs to spend some time off campus every week. How can students like us fit an IHUM course into our schedules?
IHUM faculty lectures are offered either Monday/Wednesday or Tuesday/Thursday. You should be able to enroll in one that accommodates your obligations. The discussion sections accompanying the IHUM courses are scheduled at a range of different times, including evenings. The assignment process takes into account the scheduled practice times for varsity athletes, supplied to IHUM by advisors in the Athletic Department. If you have a schedule conflict, you will be able to request a change for your course and/or section assignment.

Frequently Asked Questions about SLE

Why is SLE 9 or 10 units a quarter while IHUM is 4 units?
SLE is more units per quarter because it fulfills multiple requirements simultaneously. In addition to fulfilling the IHUM requirement, SLE fulfills both quarters of the Writing and Rhetoric Requirement as well as one General Education Breadth Requirement in humanities.

Why is there an emphasis on the residential aspect of SLE?
SLE aims to bring together the intellectual and residential lives of its students. It provides the opportunity to discuss the humanities with a community that shares more than just a classroom. For more information, see the SLE website at http://sle.stanford.edu.

I plan to major in the sciences. Is SLE primarily for humanities majors?
SLE students go on to major in all departments of the university. Many prospective science majors enroll in SLE because SLE's year-long, chronological approach to the humanities provides a logically ordered structure for studying the history of ideas.

I'm a varsity athlete and have to attend practice every day, and my friend is in ROTC and needs to spend some time off campus every week. How can students like us fit SLE into our schedules?
SLE lectures and sections take place in the afternoon and evening on Tuesday, Wednesday and Thursday. The afternoon scheduling means most varsity athletes can't participate in SLE, so an athlete interested in SLE should find out about the practice schedule for his or her sport. Club sports are more flexible, and SLE often has club sports athletes. ROTC schedules also often require late afternoon commitments. SLE has had ROTC students in the past, but some have had to switch into an IHUM course due to ROTC training conflicts.

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IHUM 2011-12 COURSE CATALOGUE

IHUM program website:
http://ihum.stanford.edu

Class of 2015